

'ORCHID'

By

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FADE IN:

EXT. HOTEL - MANHATTAN - NIGHT

The city streets look freshened by a day of rain. Now calm, the whole world seems mirrored in the shimmering pools of water.

Dominating the skyline is a towering, glass fronted, 5th Avenue HOTEL, reflected in a RIPPLING POOL.

A VAN pulls up, disturbing the water and destroying the image.

TWO MEN jump out of the van. They're dressed in SECURITY UNIFORMS from some local 'goon-for-hire' company.

They enter the HOTEL.

INT. HOTEL - LOBBY - NIGHT

The lobby is a vast, marble floored meeting place for the more cosmopolitan members of New York society.

One security guard heads for the ELEVATOR while the other moves towards the FRONT DESK.

INT. HOTEL - FRONT DESK - NIGHT

A YOUNG MAN in his mid-twenties (KAEL SLATER) is checking into the hotel. His appearance is a contradiction. Even through his clothes it's evident that his body is hugely over-developed, yet he has the face and eyes of an angel. He's wearing a well-tailored suit and is traveling with a mid-sized SAMSONITE CASE.

The hotel's RECEPTIONIST (AMY), a cute girl in her early twenties, is obviously enamored with the hotels latest guest.

AMY
(flirting)
Anything you need...
(points at her badge)
...just give Amy a call.

She gives him a cute, knocked head smile. Kael returns with a flattered grin, and picks up his ROOM KEY.

INT. HOTEL - LOBBY - NIGHT

The ELEVATOR DOORS begins to close.

Kael throws the suitcase between the elevator doors forcing them to spring back - much to the disgust of its sole occupant, the 'goon-for-hire' security guard.

Stepping in, Kael lifts the suitcase and sets it down in the back of the elevator.

KAEL
(politely)
Thank you.

The guard throws him an unimpressed look and pushes the BUTTON for the TWENTY-FIRST floor. Kael follows, pressing for the TWENTY-THIRD floor.

CUT TO:

INT. MANHATTAN LOFT APARTMENT - NIGHT

A CROWD has gathered to attend a private collectors EXHIBITION of GRAFFITI ART WORK. The apartment is completely open-plan with highly polished wood-flooring and simple, plain white walls. 'Old-school' hip-hop beats add the supporting audio texture.

SATINKA KURZWEIL muses over a complex, almost random piece of ART. She's in her early twenties, classically beautiful with bleached blond dreadlocks caressing her back. A modern-day urban, 'Audrey Hepburn'.

She's currently being bored to death by a dull looking ART COLLECTOR, obviously twice her age and very obviously hitting on her.

ART COLLECTOR
Marvelous isn't it.

Satinka lets out a polite smile as she takes a half glance at a CLOCK. The critic turns to the artwork, his wide arm movements exaggerating his enthusiasm.

ART COLLECTOR (cont'd)
The lack of brush strokes emphasizes
the raw, untamed...

Breaking his flow, Satinka sways a little as if to dramatically faint.

ART COLLECTOR (cont'd)
Are you okay?

The Art Collector puts his arm out to steady her. She soberly pulls herself away.

SATINKA

I'm fine. Too much champagne I guess.
Makes me go all... funny.

Eying for an exit.

SATINKA (cont'd)

I think I'll get some fresh air.

She swaggers off, blocking the critic before he has a chance to offer his company.

INT. HOTEL - ELEVATOR - NIGHT

Kael looks coolly up at the ascending ELEVATOR NUMBERS, then at the security guard.

KAEL

(breaking the ice)

Someone important on the twenty-first?

The goon-for-hire guard doesn't respond. Kael gently shrugs and looks back at the numbers.

INT. LOFT APARTMENTS - HALLWAY - NIGHT

Satinka struts towards a CLEANING TROLLY. Indiscreetly, she ducks down and grabs a SMALL BLACK SHOULDER BAG from underneath it.

Still strutting, Satinka searches around in the bag and pulls out a SMALL COMMUNICATION DEVICE and places it inside her EAR.

SATINKA

(as if talking to herself)

Managed to pull myself away.

Satinka pauses, waiting for an answer. After a beat a girls voice with a perfect London accent breaks the silence...

GIRL'S VOICE (FILTER)

Kael's in the lift. It's going to be
the twenty-first.

She sneaks into the FIRE ESCAPE and heads upwards to the ROOF.

INT. HOTEL - ELEVATOR - NIGHT

Kael follows the numbers up. They pass nineteen, then...

THUMP!

The elevator grinds to a halt, the CONTROL PANEL LIGHTS go out.

Kael
(bad acting)
Oh man!

The security guard hammers the button for the TWENTY-FIRST floor. Nothing.

Kael (cont'd)
(bad acting)
Every time I stay here!

Kael approaches the panel and presses the button for the TWENTY-FOURTH frantically.

SECURITY GUARD
Thought you were going to the twenty-third.

Kael slows the pace of the button hammering.

Kael
Oops.

He hammers the button one last time, then angles his elbow towards the guard. Kael pulls back hard - smashing the guard square in the face.

The guard flies to the back of the elevator. Kael, wasting no time, grabs him around the neck and spins the limp body.

The guard drops to the floor - dead. The speed and efficiency of his attack tells us this isn't his first kill.

CUT TO:

INT. DARKENED VAN - ALLEYWAY OUTSIDE HOTEL - NIGHT

MAYA KAVANAGH is sat in the driver's seat of a modern FORD VAN. She's a girl in her mid-twenties who holds a serious look, her angular GLASSES distract from her perfect porcelain complexion.

The van's cabin is lit up by the glow of a LAPTOP screen.

Partly in shot, the laptop shows a graphical representation of the HOTEL ELEVATORS.

KAEL (FILTER)
Nice, Maya. Nineteenth floor. Just how
long were you planning on waiting?

Maya's serious expression breaks into a cheeky grin.

MAYA
Satinka's on her way.

From her voice we can tell she's the girl who previously
contacted Satinka.

EXT. LOFT APARTMENTS - ROOFTOP - NIGHT

Satinka exits from the fire escape. She runs to the far side of
the roof and begins to study the BUILDING OPPOSITE. The two
buildings are about the same height, though clearly built
generations apart. Satinka's face is half illuminated by a NEON
HOTEL EMBLEM.

She pulls the bag from her back and grabs a SHORT METAL OBJECT,
about a foot in length. She twists and turns the object until it
snaps securely into what looks like a RIFLE.

Confidence runs like adrenaline through her veins as Satinka
aims the gun at the hotel and shoots.

A GUN-MOUNTED COIL containing a WIRE spins at high-velocity.

The DART flies through the air and attaches itself to the hotel
building.

Satinka twists the BUTT of the gun until it's NINETY DEGREES
from the BARREL and places the SHOULDER REST to the roof. She
activates a SWITCH on the main body of the gun. From the
shoulder rest a drilling sound is heard.

She takes a second to pause, the drill stops.

Satinka checks that the gun base is fixed securely then begins
to hand wind the cable. Once taut, the wire forms a TIGHTROPE
between the two buildings.

Climbing up onto the lip of the building, she sidesteps to the
tightrope and takes a long look down, seemingly unafraid of the
thirty-storey drop.

INT. HOTEL - ELEVATOR - NIGHT

Kael has the suitcase open. Inside are a SMALL STEP LADDER and an exact copy of the SECURITY GUARD'S UNIFORM. He grabs the ladder, unfolds it, and hangs it from the ELEVATOR ESCAPE HATCH.

KAEL

Give me two minutes.

MAYA (FILTER)

Okay.

INT. DARKENED VAN - NIGHT

Maya looks into a SMALL MONITOR placed on the PASSENGERS SEAT. A LIMO pulls up outside the hotel, followed by a BLACKED OUT VAN.

The van door opens and four BODYGUARDS in loose suits step out. One approaches the Limo and opens the PASSENGER DOOR; the others quickly scout the area.

Out of the Limo steps DOCTOR CANA MURCH, a woman in her early forties, tired looking and a little resistant. Two of the bodyguards flank her.

MAYA

Okay Guys, we're on.

INT. HOTEL - ELEVATOR - NIGHT

Kael is almost dressed in the security guard uniform. The elevator escape hatch is still half open and the leg of the security guard is clearly visible through it.

KAEL

Check.

EXT. LOFT APARTMENTS - ROOFTOP - NIGHT

Satinka foot-tests the tightrope, then turns her head to check the wind.

SATINKA

Check.

Before she finishes the word, she's running across the forty-foot length of wire with all the balance of a feline.

It only takes seconds for her to reach the HOTEL ROOFTOP.

INT. DARKENED VAN - NIGHT

Maya is watching the small monitor as Kael cuts in.

KAE (FILTER)
Okay. I'm ready.

Maya turns away from the monitor and flips open her laptop to restart the elevator.

SMALL MONITOR - still in frame.

On it we see a second figure, HENRY KURZWEIL. A man in his late fifties but built like a high-school quarterback. He holds himself with all the regiment of a stock market Drill Sergeant.

He exits the Limo, flanked by the two remaining bodyguards.

They enter the hotel before Maya returns her studious attention to the monitor.

EXT. HOTEL - ROOFTOP - NIGHT

Satinka looks back along the tightrope with a pleased expression, then pulls a SMALL PALM COMPUTER from her bag and taps the SCREEN. The dart drops from the building and the gun-end coil retracts.

EXT. LOFT APARTMENTS - ROOFTOP - NIGHT

Held in the butt of the gun is a SMALL GLASS VESSEL containing a GREEN ACID. It shatters, spraying the liquid over the length of the gun. The metal begins to smoke and scorch, then melt.

INT. HOTEL - HALLWAY - TWENTY-FIRST FLOOR - NIGHT

Kael is holding sentry outside the elevator. The floor numbers begin to tick up.

Fumbling around in his pocket he eventually produces a SMALL PILL BOX. Flipping it open reveals a tiny, almost transparent, TRANSMITTER PATCH.

KAE
Time for a quick signal test?

MAYA (FILTER)
Sure. Just say the word.

KAEL touches the patch.

KAEL
(whispered)
Pins.

INT. DARKENED VAN - NIGHT

Maya checks her laptop. Kael's position appears on screen surrounded by a vector-graphic plan-view of the twenty-first floor.

MAYA
Signal's strong.

KAEL (FILTER)
Okay... detach it.

Maya taps a few keystrokes, the signal disappears.

INT. HOTEL - HALLWAY - TWENTY-FIRST FLOOR - NIGHT

Kael takes position as the elevator door pings open. Two bodyguards exit with Cana Murch. Kael approaches, preventing the Doctor from passing.

KAEL
Just a second.

He begins to frisk the Doctor, legs first. He delicately places the PATCH on her ANKLE.

KAEL (cont'd)
(whispered)
Nice pins.

Kael continues to frisk.

CANA MURCH
(disbelieving)
What did you say?

Two bodyguards jump on Kael and pull him away from the Doctor.

KAEL
Hey... just doing my job!

One of the bodyguards pulls his GUN and pistol-whips Kael.

He collapses without a sound.

The bodyguards usher Cana Murch, then Henry Kurzweil past the semi-unconscious Kael and down the hallway.

INT. DARKENED VAN - NIGHT

Maya is tracking the Doctor on her laptop.

MAYA

Satinka. You reading this?

EXT. HOTEL - ROOFTOP - NIGHT

Satinka watches the dot moving through the hotel floor on her palm computer.

SATINKA

Got her. Just waiting to see which side of the building to jump.

She waits until Cana Murch's signal stops.

Satinka grabs a BELT from her bag and places it around her waist. She pulls a SUCTION CLAMP and WIRE from the belt and attaches it to one corner of the building. Running to the other corner, she drags the wire behind and attaches a SECOND CLAMP.

Satinka lifts herself onto the lip of the building and runs to the middle.

Peering over the edge of the building she does a quick mental sum.

SATINKA (cont'd)

Twenty-first for sure?

MAYA (FILTER)

For sure.

Satinka takes one last look and then swan dives off the building.

INT. HOTEL - HALLWAY - TWENTY-FIRST FLOOR - NIGHT

Kael is coming around.

KAEL

SHIT!

Rubbing his head

KAEL (cont'd)
Maya... did you get the signal?

MAYA (FILTER)
Loud and clear. What's up?

Kael begins to rub the back of his neck.

KAEL
They goddamn pistol-whipped me. Hurt like hell.

MAYA (FILTER)
You okay?

KAEL
Yeah. Better get an ice pack ready.

MAYA (FILTER)
Will do.
(beat)
You get out of there. Satinka's almost in place.

EXT. HOTEL - ROOFTOP - SOUTH SIDE WALL - NIGHT

Satinka is free falling down the side of the building. She reaches the TWENTY-FIRST floor as the tension on the wires kick in. She twists and lands with her feet on the WINDOW. Re-checking her palm computer she follows the blip, strafing along the building until she finds the room where Cana Murch resides.

Stopping to one side of the room she pulls another SMALL DEVICE from her belt and sticks it to the WINDOW. On impact the device starts to drill. A small DIAMOND CUTTER trailing a FIBER-OPTIC CABLE crawls its way through the window at a slow enough speed as not to be heard. After a few seconds...

MAYA (FILTER)
It's through. Signal's clean.

SATINKA
Okay... Better get back before I'm missed.

Satinka readjusts the wire tension and begins to free-fall.

INT. DARKENED VAN - NIGHT

Maya watches the laptop screen as it picks up audio and video from the hotel room.

LAPTOP SCREEN

Inside are an AMBASSADOR - a short balding man in his mid-forties, his ASSISTANT, a younger man, and two BODYGUARDS dressed in the same security guard uniforms as Kael.

Cana Murch and Henry Kurzweil enter the room. Cana is introduced to the Ambassador's Assistant while Henry makes a b-line to the Ambassador. After short, almost non-verbal introductions, a presentation begins.

ON VIDEO SCREEN - SUBTITLE 'MEDULLA CORP. - SUBJECT: OR:CH1.D'

The title fades and we see a close-up of a young girl (ORCHID), seventeen at the most, sat on the edge of a HOSPITAL BED. Her hair holds a red glow that seems to illuminate the crow black strands. She looks towards the camera, her darkened eyes revealing none of her secrets.

Henry Kurzweil steps up to the screen and introduces the presentation. Maya recognizes him immediately.

HENRY KURZWEIL (FILTER)
Ambassador. As you well know,
sometimes negotiations don't
always go to plan.
Sometimes... more direct
action is needed.

MAYA
(under her breath)
What the hell is he doing
here?

The video stream cuts to Orchid in a large, cold steel TRAINING ROOM. VIDEO CAMERAS are placed in strategic positions and SCIENTISTS watch through the numerous OBSERVATION WINDOWS.

HENRY KURZWEIL (FILTER)
Allow me to introduce Medulla Corp's
solution.

A huge metal SECURITY DOOR opens and FIVE LARGE GUYS enter the room. The door closes as the men descend on Orchid. With little effort, one by one they fall.

Orchid's fighting skills are truly a sight to behold. The assailants tower over her, yet in dispatching them she barely breaks a sweat.

MAYA
(under her breath)
Shit!

AMBASSADOR (O.S.)

Mr. Kurzweil. I hope you did not bring us here to watch a martial arts demonstration. My twelve-year-old daughter is just as skilled as your... girl.

HENRY KURZWEIL

(cocky)

Really.

The presentation continues. Two of the attackers are trying to crawl away from Orchid, their legs broken. The remaining three regroup to attack Orchid.

The fighting pace kicks up a gear. Her attackers are obviously skilled in martial arts, yet she seems to fight with a sixth sense - predicting their every move.

Feet and fist fly until Orchid has all of her attackers on the floor. She makes a move for the exit.

One of her attackers manages to pull himself up from the floor. He grabs a concealed FLICK KNIFE and charges at Orchid. She predicts his move and sends him flying across the room but the knife makes contact with her BACK.

She drops to the floor in pain. Then - something happens.

Orchid begins to focus.

The room goes dark, except for a focal point in front of her. Lightning emanates from it and begins to arc the walls, causing the whole room to strobe.

In front of Orchid a loose human form begins to take shape. It seems about eight foot in height, but has little mass.

Then, the muscles begin to build. The shape expands way beyond human parameters taking on a monstrous form. After the muscles build, bones begin to pierce the skin, growing like tusks, protecting the creatures weak-points.

The manifest sequence ends with the Monster letting out an inhuman scream.

The Ambassador gasps. Maya flinches.

MAYA

(under her breath)

What the...

Orchid's attackers hammer on the safety glass, pleading with the on-looking scientists to be let out.

The monster takes chase. One of the attackers separates from the group. The monster targets and tracks him.

It charges, grabbing the attacker around his waist and runs towards one of the observation windows. The attacker's screams are cut short as the monster throws the fright-limp body at the window. The body seems to liquidize on impact.

On the other side of the window the scientists begin to panic, fearing the window may break under the monsters stress.

The lead scientist stands mesmerized for a second then snaps back to reality. He hits a button.

The room begins to close down. SHUTTERS drop over the windows and the doors DOUBLE LOCK, trapping both Orchid and the attackers.

VENTS open - filling the room with a dense GAS. The monster screams with pain as the gas makes contact with its skin.

It charges towards the exit and begins to pound the thick steel security door. The metal buckles and twists. A concentrated jet of gas covers the monster. It lets out a deafening howl - then the room falls quiet.

The presentation ends.

AMBASSADOR

(shocked)

That - that - monster.

HENRY KURZWEIL

The manifestation of human fear.

(beat - focused)

Ambassador. We've unlocked the dark side of the human psyche - and now it's open to the highest bidder.

Maya throws the laptop to one side; breathing deeply.

Unnoticed, Kael opens the PASSENGER DOOR of the van, places the small monitor on the floor and sits. He puts his arm out to check she's all right.

She jumps.

KAEL
(confused)
What's up?

CUT TO:

INT. MEDULLA CORP LAB - ORCHID'S ROOM - NEXT DAY - DAY

Orchid is sat on her BED in a plain looking, metallic walled room. Sitting at the end of the bed is a SOFT TOY RABBIT poking out of a BACK PACK.

She's reading from a trashy-looking TEEN MAGAZINE and looks everything but the killer from the Medulla Corp show-reel.

There's a knock at the door.

ORCHID
It's open.

Cana Murch enters clutching a couple of COMIC BOOKS, A MARTIAL ARTS MAGAZINE and some CHOCOLATE BARS.

CANA MURCH
Here you go.

Cana tosses the magazines and most of the chocolate on to the bed then begins to unwrap one of the chocolate bars for herself.

ORCHID
Oh cool. Look.

Orchid opens the martial arts magazine to reveal a POSTER of BRUCE LEE.

CANA MURCH
Thought you'd like that.

ORCHID
(enamored)
What a dish.

CANA MURCH
Hey! I saw him first!

Orchid throws the magazine at Cana, jumps off the bed and assumes a fight pose.

ORCHID
(joking)
Fight you for him.

CANA MURCH
You're on.

The two lock into a play fight that ends with Cana thrown on the bed and Orchid assuming a victory pose.

ORCHID
I win.

Cana just smiles and fixes her hair. Orchid picks up the magazine and pulls out the Bruce Lee poster.

ORCHID (cont'd)
So where were you last night? Hot date?

CANA MURCH
Something like that.

Orchid checks the poster against the far wall before deciding it'd look better by the bed.

ORCHID
What'd you eat?

CANA MURCH
Chinese.

ORCHID
Nice.

Orchid slams herself down on the bed and begins to flick through the comics.

CANA MURCH
I thought we might take a walk?

INT. MEDULLA CORP LAB - BIOSPHERE GARDENS - DAY

Orchid and Cana walk into a huge, glass domed, biosphere that sits in the middle of the Medulla Lab complex. The sphere is full of exotic and rare FLOWERS that create a mesmerizing canvas of color.

CANA MURCH
You know it's your birthday soon.

Orchid's good spirits seem to drop.

ORCHID
You know I don't celebrate my birthday.

CANA MURCH
But you'll be eighteen! It's a big
year.

Cana and Orchid approach a seating area. A BENCH is built into
an elaborate water feature.

CANA MURCH (cont'd)
There must be something you want?

Orchid sits.

ORCHID
There are two things I want.

Cana breathes heavy and sighs.

CANA MURCH
I know what you're going to say and
you know it's impossible.

ORCHID
But - I'll have been here thirteen
years and I've never been outside
these walls...
(beat)
...and what little memory I have of my
parents is fading fast.

CANA MURCH
You know we need to keep you here for
observation.

ORCHID
But I feel fine. Never better. The
only thing that'll make me sick is if
I have to spend another year here.

Cana's BEEPER triggers. She ignores it.

CANA MURCH
You know if it were up to me...

ORCHID
Can't you just talk to someone -
explain to them.

CANA MURCH
Okay - I'll talk to someone.

Cana's beeper triggers again. She checks the message and makes
her excuses.

CANA MURCH (cont'd)
I better take this.

CUT TO:

INT. AMERICAN MUSEUM OF NATURAL HISTORY - CANTEEN - DAY

Maya is pumping lots of SMALL CHANGE into a VENDING MACHINE.
Some coins drop straight through, others cash up.

MAYA
Stupid coins... all look the same.

Another English accent joins her.

ENGLISH MAN (O.S.)
(sarcastic)
How long have you lived here?

The required amount of money finally enters the vending machine.
Maya pushes her selection 'Coffee/Black/Strong'. The CUP drops.
She impatiently waits for it to fill.

ENGLISH MAN (O.S.) (CONT'D) (cont'd)
So... What did you find out?

Maya picks up the CUP and turns, revealing ADISON CARTER (was
ENGLISH MAN).

He's in his early twenties with poor dress sense, slightly
greasy hair, and a complexion derived from spending too many
hours sunbathing in a darkened room.

Maya takes a drink and ushers him to an empty table.

She couldn't have picked a worse TABLE. The DEBRIS of the
previous occupants MEAL covers most of the table surface. It
doesn't seem to bother either of them.

MAYA
That was some scary shit last night,
Adison.

ADISON CARTER
What do you mean?

Maya pulls a MINI DV CASSETTE from her pocket and shakes it at
Adison.

MAYA

I haven't shown this to 'the fabulous Houdini lovers' yet, but they are going to want to know what we pulled last night.

Maya stares at the cassette.

MAYA (cont'd)

Who sent us?

ADISON CARTER

You know it doesn't work like that.

Adison reaches for the cassette. Maya pulls it away.

MAYA

It's not that I don't trust you. I just think I should keep a hold of this for a while.

Maya puts the cassette back in her pocket and gulp-finishes her coffee.

ADISON CARTER

Maya?

She gets up...

MAYA

I'll talk to you later.

...and begins to walk away.

ADISON CARTER

Maya! What's on the tape?

CUT TO:

INT. MEDULLA CORP LAB - CANA MURCH'S OFFICE - DAY

Cana sits at her immaculately organized DESK. She moves her MOUSE and the COMPUTER SCREEN kicks in. She types in a long password then double clicks on one of the DESKTOP ICONS. VIDEO-CONFERENCEING SOFTWARE loads up.

After a few seconds Henry Kurzweil appears ON SCREEN.

HENRY KURZWEIL

Morning Doctor. I trust you slept well?

CANA MURCH
As well as I can.

HENRY KURZWEIL
Well... I'm here to applaud you. Our little meeting last night has landed us a very lucrative deal. The Ambassador has access to one of the largest budgets for 'Black Ops.' and is willing to pay whatever it takes.

CANA MURCH
Tell me, just what are we selling?

HENRY KURZWEIL
You're worried about the girl. No need. They don't want her. They only want the research.

CANA MURCH
The girl has a name.

HENRY KURZWEIL
Not anymore. We've proved the theory. That experiment is over.

CANA MURCH
Meaning?

HENRY KURZWEIL
Meaning they will be working with their own test subjects.

CANA MURCH
(annoyed)
Meaning?

HENRY KURZWEIL
The experiment is over.

CANA MURCH
You can't say it... can you?

He pauses to look deep and menacingly into his camera.

HENRY KURZWEIL
The girl is to be terminated.

CANA MURCH
Killed.

Beat.

HENRY KURZWEIL
Exactly.

INT. MEDULLA CORP LAB - CORRIDOR - NIGHT

The Medulla Lab complex is vast and has an interconnecting maze of corridors. Each section is color-coded with a foot-wide stripe to give the workers some indication of where they are.

Cana Murch walks with a fellow DOCTOR, a younger man with tired eyes and gray-colored skin, down the corridor that leads to Orchid's room.

They mumble about medical stuff until Cana makes her excuses.

CANA MURCH
I'm just going to say good night.

The Doctor stares at her for a moment.

CANA MURCH (cont'd)
Don't.

He shrugs and continues down the corridor.

Cana takes a deep breath.

INT. MEDULLA CORP LAB - ORCHID'S BEDROOM - NIGHT

Orchid is sat on the bed watching 'The Cabinet of Doctor Caligari' on an OLD TV. She looks engrossed.

There's a knock on the door.

ORCHID
It's open.

Cana enters.

CANA MURCH
Hey...

Cana looks at the TV.

CANA MURCH (cont'd)
Oh god - not that again.

ORCHID
This films cool. It's creepy - I love it.

Cana joins Orchid on the bed.

CANA MURCH
So I talked to someone.

Orchid springs up in hope.

ORCHID
And?

CANA MURCH
It looks like your treatment is coming
to an end. They just want to do one
last test - tomorrow.
(beat)
They'll need to knock you out.

ORCHID
(confused)
Oh...
(then happy)
...Then I get to leave.

CANA MURCH
Yes.

Orchid hugs Cana like an old friend.

ORCHID
I knew you'd talk em round.

Cana nearly breaks down as Orchid hugs her tighter.

CANA MURCH
Okay - now no more TV. You've got an
early start in the morning.

Orchid jumps on the TV REMOTE that's lying on the bed and flicks
off the TV.

ORCHID
Okay.

Cana moves to the door.

CANA MURCH
I'll see you tomorrow.

Orchid signals goodbye. Cana exits.

INT. MEDULLA CORP LAB - OUTSIDE ORCHID'S ROOM - NIGHT

Cana closes the door - walks a few feet down the corridor then breaks down.

She slumps against a corridor wall. The tears just flow.

CUT TO:

INT. SATINKA'S APARTMENT - LIVING ROOM - NIGHT

Satinka lives in one of those dream MANHATTAN LOFT APARTMENTS. FURNITURE is minimal. The only possessions breaking the space are the numerous works of ART.

Maya, Satinka and Kael are looking through the previous nights film on a large FLAT SCREEN TV, hung on the wall like another piece of art.

Henry Kurzweil is on screen - introducing himself to the Ambassador.

Satinka is white faced as if she's seen a ghost.

MAYA

It's him, right?

Satinka half nods - "Yes".

Maya watches Kael and Satinka as the video plays.

Eventually it ends.

Maya is waiting for a reaction from Satinka. Kael looks taken aback.

KAEL

Oh shit. That was... I mean... How...

Kael just shakes his head. Maya continues looking at Satinka. Eventually she breaks.

SATINKA

Haven't seen him in a few years - except on TV. Usually at some charity thing.

(beat)

But Medulla Corp...

MAYA

Kept that one quiet.

Satinka begins to fumble around her JACKET calmly - then frantically.

SATINKA
Follows the pattern. Everyone thinks
he's this great humanitarian with the
ass-hole daughter.

Then finds her MARLBORO LIGHTS.

SATINKA (cont'd)
But they didn't have him as a father.

She pauses to light a CIGARETTE.

SATINKA (cont'd)
It's nice to know I was right.

CUT TO:

INT. MEDULLA CORP LAB - VIRUS LAB - NIGHT

Cana Murch and the DOCTOR are preparing a VIRUS in one of Medulla Corps state-of-the-art labs. This particular lab hangs off of an already prepped OPERATING THEATER.

The Doctor and Cana finish keying in codes on a COMPUTER.

GENETIC CHAIN NUMBERS fill the SCREEN. Then...

'SEQUENCE COMPLETE - PROCESS YES/NO'

The Doctor looks to Cana.

Cana looks coldly back at him, forcing the Doctor to shift his gaze. She moves the MOUSE and clicks on 'YES'

INT. MEDULLA CORP LAB - CORRIDOR - NIGHT

Cana and the doctor leave together. They walk together in silence.

Cana begins to pat her pocket.

CANA MURCH
Damn it.
(beat)
Car keys.

She turns and jogs back down the corridor.

CANA MURCH (cont'd)
(shouting back)
I'll catch you up.

INT. MEDULLA CORP LAB - VIRUS LAB - NIGHT

Cana re-enters the room, knocks the computers MOUSE to kick the SCREEN back on.

The process sequence is at '3%'. She clicks 'CANCEL'.

Hitting a bunch of keyboard shortcuts to scroll through the chain, she re-enters some of the numbers.

The computer scrolls the chain numbers again.

'SEQUENCE COMPLETE - PROCESS YES/NO'

Cana says a prayer under her breath and CLICKS 'YES'

The process sequence PERCENTAGE BAR returns. Cana gets up and (O.S) flicks off the lights and locks the doors.

BLACK PAUSE:

INT. MEDULLA CORP. LAB - OPERATING THEATER - NEXT DAY - DAY

Sterile white lights cut the blackness.

The operating room adjacent to the virus lab is now a buzz with LAB TECHNICIANS doing final prep work.

Orchid is wheeled in unconscious on a HOSPITAL TROLLY. Her limp body is transferred to the OPERATING TABLE.

One of the Lab Tech's STRAPS Orchid's ARMS and LEGS to the operating table.

CUT TO:

INT. SATINKA'S APARTMENT - MAYA'S WORK PLACE - LATE AFTERNOON

Maya sits alone, swiveling in a CHAIR, surrounded by COMPUTERS. It's a Mecca to technology and a shrine where Maya can think.

Satinka and Kael's muffled voices can be heard arguing in the background.

SATINKA (O.S)
(shouted)
We're gonna get Chinese. Want some?

Satinka ENTERS. Maya's in her own little world.

SATINKA (cont'd)
Hey girl. DO - YOU - WANT - CHI -
NESE?

Maya snaps out of her trance.

MAYA
What?

SATINKA
Oh Christ, forget it.

Satinka is about to leave when...

MAYA
Am I the only one freaked out by the
other night?

SATINKA
Look... if you think I'm worried I
found out my Dad's some shadowy figure
in a company known for it's dubious
dealings... Don't sweat it.

MAYA
I'm talking about that girl.

SATINKA
Was probably a fake. Ya know... CGI or
whatever.

Satinka looks for a smile. Doesn't happen.

SATINKA (cont'd)
Okay - I'll get you some freaky Yong
To-Fu stuff, or something - then we'll
talk.

Maya almost cracks.

MAYA
Okay.

INT. SATINKA'S APARTMENT - HALLWAY - LATE AFTERNOON

Kael exits the BATHROOM. He pauses for a beat then doubles back into the room. We hear the sound of the toilet being flushed.

SATINKA (O.C.)
(distant shouting)
Get my jacket while ya there.

Kael picks up Satinka's JACKET from a hook. Her PALM COMPUTER falls out of the POCKET - activating on impact with the floor.

On it we see the LOCATION TRACKER SOFTWARE. Cana Murch's DOT is still active.

Kael doesn't notice. He picks the palm computer back up and returns it to the jacket pocket.

CUT TO:

INT. MEDULLA CORP LAB - OPERATING THEATER - LATE AFTERNOON

Cana watches from the virus room as Orchid's cold, naked body is placed into a BODY BAG and onto a TROLLEY. One of the LAB TECHNICIANS zips it up and begins to wheel it out of the room.

INT. MEDULLA CORP LAB - CORRIDOR - LATE AFTERNOON

Cana steps up to the Lab Technician.

CANA MURCH
I trust everything went smoothly.

LAB TECHNICIAN
Well I ain't gonna sleep for a week
but if you mean 'is she dead'. Yeah.
Everything went smoothly.

Cana unzips the body bag, revealing Orchid's face. She quickly examines her then zips the body bag up.

CANA MURCH
I'm going to need to do some tests.

The prep room guy shrugs and positions the trolley so Cana can take it. She grabs the trolley and wheels it down the corridor.

LAB TECHNICIAN
(under his breath)
That is one frosty bitch.

CUT TO:

INT. SATINKA'S APARTMENT - KITCHEN - NIGHT

Kael is looking for scraps in the almost empty CHINESE FOOD CARTONS.

Satinka enters to get a glass of water.

SATINKA
Jeezus Kael - you're like a whore with
a due tax return. Always got something
in your mouth.

Kael continues to search for food. He finds something that makes him squirm for a second then he smiles.

He picks up some disgusting looking FOOD - probably SQUID - and starts to tease Satinka with it.

She begins to scream - then run.

INT. SATINKA'S APARTMENT - MAYA'S WORK PLACE - NIGHT

Kael and Satinka come running in.

KAEL
Go on! Eat it!

Satinka pushes him away then jumps on his back and rides him. They're like two kids playing.

Maya is still swiveling in her chair and is obviously still perturbed.

MAYA
(breaks the fun)
You got any fags?

Kael and Satinka spin round, stunned.

MAYA (cont'd)
You know what I mean. Cig-ar-ettes.

SATINKA
(giggling)
In my jacket pocket.

Maya gets up and pats down Satinka's JACKET - nothing in that pocket. She pats the other side and pulls out Satinka's PALM COMPUTER. Cana Murch's DOT is moving at speed.

MAYA
Interesting.

Satinka appears behind her.

SATINKA
If you're after the number of that guy
you liked - forget him - he'd be more
interested in Kael.

MAYA
P-lease... Look.

PALM COMPUTER SCREEN

The dot is moving out of the city limits.

CUT TO:

INT. CANA MURCH'S CAR - NIGHT

RAIN pounds against the FRONT WINDSCREEN of Cana Murch's LEXUS SUV. She's driving at speed and looks anxious. In the BACK SEAT of the car is a BODY BAG, covered in a BLANKET.

Cana fumbles around her BAG that's sat on the passenger seat.

She pulls out a MOBILE PHONE and DIALS a number.

CUT TO:

INT. MEDULLA CORP LAB - MORGUE - NIGHT

Henry Kurzweil stands in the Medulla Lab Morgue with an expression that could melt titanium.

A SECURITY GUARD enters.

SECURITY GUARD
(timid)
She left at 8:30pm through gate 12.

HENRY KURZWEIL
(vicious)
And tell me... How the hell she
managed to get through security with
the girl.

The Security Guard gets real timid.

SECURITY GUARD

(timid)

Well - they change shifts at 8:30 and
I guess - you know - she does tend to
work late. The guards know her.

(beat)

They...

HENRY KURZWEIL

...are FUCKING - FIRED!

STATIC burst through a COMMUNICATION DEVICE.

VOICE (FILTER)

(geeky sounding)

Sir - we're going through the back-ups
now and well... err... it all seems to
be gone.

Henry Kurzweil turns to the Security Guard - pissed as hell.

HENRY KURZWEIL

Find her.

CUT TO:

INT. MAYA'S VAN - NIGHT

RAIN pummels on the FRONT WINDSCREEN of Maya's van. Satinka is
at her side map reading, while Kael is in the back with a CARTON
OF CHINESE FOOD containing all the scraps he could find.

KAEL

Tell me again why we're out on a night
like this?

SATINKA

Maya's spider sense is tingling.

CUT TO:

INT. ORPHANAGE - DELIVERY BAY - NIGHT

A DOCTOR stands in the open doorway of a raised delivery
entrance. He's about the same age as Cana, with a kind face and
slightly graying hair.

Cana Murch's SUV pulls up. The Doctor jumps out of the delivery
entrance to assist her.

EXT. ORPHANAGE - DELIVERY BAY - NIGHT

Rain beats down on Cana as she opens the rear passenger doors of the SUV. The Doctor helps her grab the body bag.

CUT TO:

INT. ORPHANAGE - HOSPITAL ROOM - NIGHT

Cana and the Doctor are stood in a small Recovery Room where Orchid lays in BED - unconscious but breathing.

Cana dries her hair with a TOWEL as the Doctor produces a packet of CIGARETTES - pulls one - then thinks better of it.

DOCTOR
Is she going to be okay?

CANA MURCH
Yeah - she's a tough one.

The Doctor looks at the HOSPITAL TAG on Orchid's wrist.

DOCTOR
Don't get many patients turning up in
body bags.

Looks to Cana.

DOCTOR (cont'd)
I don't know if I should ask what
you've been up to?

CANA MURCH
You'd hate me if I told you.

Cana turns her back to Orchid and begins to cry. The Doctor moves to hold her. She hugs him like an old friend.

DOCTOR
It's good to see you.

CUT TO:

INT. MEDULLA CORP LAB - HENRY KURZWEIL'S OFFICE

Henry Kurzweil stands facing the full height windows of his office looking deep into the night sky.

An intercom BEEPS.

INTERCOM VOICE (FILTER)
 Sir - we just traced a call from Cana Murch's cell phone.
 (beat)
 She called an out-of-state Orphanage.
 We kept a track of her signal - that's where she went.

CUT TO:

INT. ORPHANAGE - OBSERVATION ROOM

Cana and the Doctor are drinking coffee in an Observation Room to the side of the Recovery Room where Orchid rests. Cana seems more relaxed.

CANA MURCH
 Are you sure it's okay for her to stay here?

DOCTOR
 Sure - she'll be in good company.
 Besides - no one comes here. They'd prefer to forget we exist.

CANA MURCH
 You know I can't stay.

DOCTOR
 You have to do what you have to do.

She picks up a SYRINGE GUN containing a MILKY LIQUID.

CANA MURCH
 When she comes around you have to give her this.

DOCTOR
 What is it?

CANA MURCH
 It's a...
 (lies)
 She has a rare and extreme form of diabetes.
 (beat)
 If she doesn't get this she'll... well
 - you know.

She pauses - the lies aren't working. She stares deep into the Doctor's eyes.

CANA MURCH (cont'd)
She HAS to get this.

The Doctor nods - "yes" - picks up the syringe gun and looks around at the peeling paint and damp patches of the poorly-funded Orphanage.

DOCTOR
I wish I had just one percent of your funding.

CANA MURCH
Believe me - on what you've got you're doing a thousand percent more than me.
(beat)
I lost my way - just hope it's not too late.

Before she gets too emotional, Cana grabs her coat.

CANA MURCH (cont'd)
I have to go. They'll be looking for me.

The Doctor helps her with her coat.

DOCTOR
You going to be okay?

CANA MURCH
I think so.
(beat)
I'll get back here as soon as I can.

CUT TO:

EXT. DARKENED SINGLE TRACK ROAD - NIGHT

Maya's van speeds down a single-track road.

INT. MAYA'S VAN - NIGHT

Satinka lifts up a LARGE, FOLDAWAY MAP and compares Cana Murch's trail on her PALM COMPUTER.

SATINKA
(looking at the map)
Looks like she stopped somewhere round here then doubled back.

Satinka drops the map sharply.

SATINKA (cont'd)

MAYA!

Maya slams the breaks just avoiding a WORKMAN who flags them down.

Satinka winds down her WINDOW.

SATINKA (cont'd)

Shouldn't you be wearing one of those fluorescent vests or something?

The workman wipes the rain from his face revealing the kind of guy whose mug shot you'd see on 'America's Craziest Psychos'.

Chewing tobacco distorts his speech.

WORKMAN

No route ahead I'm afraid. Tanker spun and's leaking some kinda god-knows-what all over the road. You'll have to turn back.

SATINKA

But we're going to see my old and frail great, great aunt Maya. We're bringing her Chinese and everything.

Kael holds up the Chinese food carton.

SATINKA (cont'd)

Might be her last meal.

WORKMAN

Well - I hope yer great, great aunt got some microwave popcorn, cos ya ain't gettin no further tonight. Now if you excuse me.

The workman dashes off. Satinka winds the window back up.

MAYA

Old and frail great, great aunt Maya.
Thanks.

EXT. DARKENED SINGLE TRACK ROAD - NIGHT

Maya parks the van on the side of the road and switches on the hazard warning lights.

CUT TO:

INT. ORPHANAGE - HOSPITAL ROOM

Orchid is starting to come round. The Doctor sits at her side. Orchid's eyes begin to focus - first on the Doctor, then on the room.

ORCHID
Where am I?

DOCTOR
You're safe - I'm an old friend of
Cana.
(beat)
She gave me a message for you.
She says "Happy Birthday".

It takes a moment for it all to sink in - then Orchid smiles.

ORCHID
Where is she?

DOCTOR
She'll be back to see you later. How
are you feeling?

ORCHID
Fine - a little woozy but nothing some
coffee won't fix.

The Doctor's BEEPER triggers. He checks the message and turns to Orchid.

DOCTOR
I have to take this - I'll be back in
a minute.

The Doctor gets up

DOCTOR (cont'd)
I got you some clothes.

He points her to a small pile of BOYS CLOTHES on a CHAIR by the bed.

DOCTOR (cont'd)
I'm afraid it's the best I could do.

Orchid smiles and nods.

ORCHID
They're fine. Thank you.

The Doctor leaves the room and closes the door.

Orchid slides out of bed and picks up a T-SHIRT - as she puts it on we see a number of small, healing SCARS and a large, fresh SCAR that runs four inches down her back.

CUT TO:

INT. MAYA'S VAN - NIGHT

Maya stares through the windscreen and up the road - ducking her head in time with the wipers.

MAYA
Some kind of building up there but - I
can't make it out.

She turns to Kael.

MAYA (cont'd)
Pass me the camera.

Kael fumbles around in the back of the van - then passes Maya a CAMERA with a huge PAPARAZZI STYLE LENS.

Maya looks through the camera. In the distance is a solitary, GOTHIC LOOKING BUILDING.

MAYA (cont'd)
It's some kind of creepy old house or
something. Can't quite make it out.

Satinka interrupts.

SATINKA
I'm sorry, but this is getting a
little too 'Scooby Doo'.

KAEL
Yeah like us in a van...

SATINKA
In the middle of the night...

KAEL
Creepy looking house...

SATINKA
Yokel workman, talking crap...

KAEL
An old, frail aunt...

SATINKA
Did I mention the rain...

MAYA
SHUT UP!

A beat.

KAEL
(Scooby Doo voice)
Okay Velma.

MAYA
Okay, now why the fuck am I Velma!

SATINKA
Look at your clothes girl...

MAYA
Thanks... Thank you very much. Well we
all know that Daphne was a whore and
Fred definitely batted for the other
side.

KAEL
Oooooooo... Think we hit a raw nerve.

Maya looks through the camera again and checks out the building.

INT. ORPHANAGE - HOSPITAL ROOM

Orchid is out of bed and dressed in a T-Shirt and BOXER SHORTS.
She's about to put on some PANTS when she hears faint raised
voices.

She peeks out of the door.

More indistinguishable raised voices - she opens the door a
little more.

The voices get louder - it's the doctor. His voice raises to a
shout then...

BANG - Gunshots followed by a female scream.

Orchid freaks. She takes a quick look around the room then runs.

As she leaves we see the SYRINGE GUN with FULL vessel by the
side of the bed.

CUT TO:

INT. MAYA'S VAN - NIGHT

The Orphanage is suddenly flooded with light.

MAYA

Something's wrong. I say we go on foot.

SATINKA

Jeezus - you really are Little Miss Curious today.

KAEL

Maya - it's raining - really raining.

SATINKA

And look at my shoes. I'm not going out there in these.

Maya stares at Kael.

MAYA

Fine - I'll go by myself. When you find me dead by the side of the road, all bloody and covered in gore. My hair shaved off and teeth smashed in. My feet and hands lobbed off. My internal organs removed, put in neatly labeled jars and posted to movie stars. My fingers...

KAEL

Okay, okay. We'll go on foot.

Kael pulls the VAN'S SIDE DOOR, revealing...

Orchid - cold and wet.

ORCHID

Help me.

Stunned and slightly embarrassed, Kael pauses for a moment then extends his arm and pulls Orchid into the van. She retreats like a wounded animal into the corner.

SATINKA

Kael, stop staring.

(beat)

You're riding shotgun.

Satinka opens the PASSENGER DOOR. Maya grabs Satinka's arm before she can leave and gives her a look of 'it's her'.

SATINKA (cont'd)
(to Maya, whispered)
I know...

She exits the cabin and enters the back of the van, exchanging places with Kael.

SATINKA (cont'd)
Here... Take this.

Satinka passes Orchid her JACKET which she hurriedly puts on.

EXT. MAYA'S VAN - NIGHT

Maya puts the van into Drive, turns it 180 and heads away from the scene.